

just like the Introit *Quasi modo geniti*, which is taken from the 2nd chapter of the 1st epistle of S. Peter.

The practice of general communion at the Masses of solemn days must have gone out from the 11th century onward, as from that time the MSS. begin to leave out the verses. Those of the 12th century very seldom have them. As with the other chants, so with the Communion, the original form was preserved longest in Germany: the library of the church of S. Thomas at Leipzig contains a MS. of the 13th century, which gives the Communion-verses for all the days of the Church's year. At that time they were still sung in some parts of Germany, like the Introit-verses and those of the Offertory. From the 14th century onwards they disappeared everywhere; the only Mass which still adds a verse to the Communion-antiphon is the Mass for the dead, the Communion of which, *Lux æterna*, has the verse *Requiem æternam*; after it the conclusion of the antiphon, from *cum sanctis*, is repeated.

The execution of the Communion-antiphon was the same as that of the Introit-antiphon. We learn in detail from the Roman *Ordines* that it was started as soon as the celebrant began to administer the Holy Communion. The singers sang the psalm-verses which were necessary, antiphonally with the Subdeacons, in double chorus. When the administration of the Holy Communion was ended, the Pontiff gave the District Subdeacon a sign: he on his part gave the *Prior Scholæ* to understand that the *Gloria Patri* was to be sung: there was yet to follow the *Versus ad repetendum*, and, for the last time, the antiphon. ¹

For a long time the Communion-antiphon has been sung after the communion of the priest: at least this is the rule. This has perhaps come about through the fact that the antiphon only very seldom contains any longer any reference to the Holy Communion.

With respect to its musical composition the Communion stands on the same ground as the Introit. They even have, both of them, the same psalm-form.

It only remains now to deal with the lessons of the *Epistle* and *Gospel*, with the *Preface*, the *Pater noster*, and the other prayers which concern the celebrant and his assistants at the Altar,—those liturgical pieces, in fact, for which there arose in the later Middle Ages the not very aptly chosen designation *Accentus*, as opposed to *Concentus*,

¹ *Ordo Rom. I. 20 (Patr. Lat. lxxviii, 947), and Ordo III. 18 (ibid 982).*